UNIVERSITY OF TORONTO

ROYAL CONSERVATORY OF MUSIC

THE OPERA SCHOOL PRESENTS

'Die Kluge'

The King and the Clever Girl

by CARL ORFF

MACMILLAN THEATRE
Edward Johnson Building
8.00 p.m.

Friday, February 18th **1966** **Saturday, February 19th**

STORY OF THE OPERA

This is a story of a wise woman who was clever enough to manage a king and his kingdom without losing his love. It is told with the help of three tramps who weave in and out of the fabric of the story as both players and spectators.

A peasant discovers a golden mortar in his field, and takes it to the King for a reward. As the Clever Girl has foretold, the peasant is thrown into prison because he has not produced a golden pestle as well.

The King orders the Clever Girl to his palace and poses three riddles to test her wisdom. Her answers are delightfully correct. The King releases the peasant and marries this paragon of wisdom.

A Donkey Man and a Mule Man have an argument over the ownership of a certain foal. The King, angry over the loss of a chess game, unjustly decides in favour of the Mule Man.

The Clever Girl arranges that the King will discover the unlucky Donkey Man fishing, on dry land. "If a mule can produce a foal, why then, the dry land might produce a fish!". But the Clever Girl has been too clever this time. The King accuses his wife of subterfuge and infidelity, and banishes the Donkey Man to jail. The King tells the Clever Girl to leave his house forever. She may put only one cherished possession in a chest and take it with her as a parting gift. The Clever Girl tends to her husband's supper and lulls him to sleep.

The opera ends with a charming surprise the Clever Girl will remain Queen after all.

PRODUCTION STAFF

Assistant to Mr. Torel	Werner L. Graf
Film Continuity and Production Assistant	Wendy Talfourd-Jones
Assistant to Mr. Russell	Donald Acaster
Stage Manager	Loraine Spencer
Assistant Stage Managers	Therese Desjardins
	Wendy Stockwell Carmen Gagnon
Wardrobe Mistress	Elizabeth Pickett
Make-Up	Alex Szlavnics Aiko Suzuki
Projection and Construction Crew	William Severin
	Douglas Fenton
	(Technical Director, Neptune Theatre, Halifax – on study grant from the Canada Council)
	Therese Desjardins
Set Construction	William Severin
Stage Lighting Control Operator	Nicholas Ayre
Film and Slide Scenario Development	Herman Geiger-Torel
	Lawrence Schafer
	Wallace A. Russell
	Stephen Ford

DIE KLUGE

MUSIC DIRECTION	ETTORE MAZZOLENI
STAGE DIRECTION	HERMAN GEIGER-TOREL
SET AND COSTUME DESIGN	LAWRENCE SCHAFER
LIGHTING DESIGN AND PRODUCTION CO-ORDINATION	WALLACE A. RUSSELL
FILM REALIZATION AND CONSULTANT	STEPHEN FORD

CAST

THE KING	RICHARD BRAUN
THE PEASANT	MAURICE BROWN
THE PEASANT'S DAUGHTER	NANCY GOTTSCHALK (Friday) MARILYN BREWER (Saturday)
THE JAILER	LLOYD DEAN
THE MAN WITH THE DONKEY	ERNEST ATKINSON
THE MAN WITH THE MULE	PAUL FREDERICS
FIRST TRAMP	ROBERT JEFFREY
SECOND TRAMP	ROBERT CARLEY
THIRD TRAMP	HERMAN ROMBOUTS
MUSICIANS AND SERVANTS	JOSEPH BALINT ANGELO CALENDRELLO RONALD GRANER IGOR SAIKA-VOIVOD GIOACCHINO GITTO PETER MILNE

There will be no Intermission.

The Royal Conservatory of Music gratefully acknowledges the co-operation of Actors' Equity Association.

Costumes supplied by Malabar Costumer, Ltd.
Projection equipment courtesy Strand Electric
MacPherson cartoons courtesy of Toronto Star

1966 05

ORCHESTRA

First Violins
Andrew Dawes (Concertmaster)
Gordon Cummings
Ian Grant
Peggy Ryan
Karoly Sziladi
Annamaria Szigeti
Imant Raminsh
Rosemarie Klimasko
Noriko Hayashido
Isabel Vila
Alec Wilson

Second Violins
Kenneth Perkins (leader)
Donna Oraschuk
Patricia Shand
Nadya Klimasko
Jaak Liivoja
Victor Likwornik
Ann Nichols
Harry Skura

Violas
Terry Helmer (leader)
Margot Burton
John Barnum
Marian Moody
Marion McDougal
Louise LePage
Sharon Tsafaroff

Cellos
Marcel St. Cyr (leader)
Norman Abbott
Jim Reid
Carol Marshall
Murray Charters
Paul Darby
Jose Shapero
Carol Ann Gibson
Marsha Budish

Basses
Odna Brain
Peter Ness
Edward Tait

Flutes
Jadwiga Bornyi
Suzanne Shulman
Margaret Ready

Piccolos
Margaret Ready
Suzanne Shulman

Oboes
Frank Morphy
Judith Harris
Thomas Schweitzer

Cor Anglais
Thomas Schweitzer

Clarinets
Peter Smith
Paul Grice
Lynne Milnes

E flat Clarinet
Lynne Milnes

Bass Clarinet
Paul Grice

Bassoons
Bill Douglas
Mitchell Clarke

Horns
Gloria Coleman
Evan Philpotts
Richard Ford
Karen Whately

Trumpets
Joan Bezeau
Byron Dow

Trombones
Gordon Cherry
Graham Wishart
Ken Knowles

Tuba
Derek Jackson

Harp
Rhonda Baker

Piano
Graham Welch

Timpani
David Bergson

Percussion
Paul Caston
Brigita Dobel
Marianne Mamula
Patricia Perrin
Wilson Swift

Librarian
Paul Darby

In "Die Kluge" Orff has taken a folk-lore tale, similar to one used by Grimm, and set it to music for performance by singers on a stage. He has given the barest of stage directions and a plot that suggests either the simplest of symbolic treatments, or techniques that can be extended beyond the limitations of the stage and theatre.

In this production we have chosen the latter: to experiment with techniques that many might consider alien to the traditional concept of opera, in spite of the growing awareness of the inter-relation of the different media and the strong trend towards the integration of art forms.

Carl Orff has defined opera as "an extension of theatre in song". The Opera School attempts to extend theatre even further, through the use of graphic images projected on to screens. Although five screens are used in this production, we are nevertheless containing them within the accepted physical limitations of the stage and, for practical reasons, they form an integral part of the set design. The experiment is in the use of images to stimulate the imagination and to supply information beyond the physical scope of the stage.

Pictures, which relate directly to the characters and action on the stage, are projected on to the screens throughout the production. One episode suggests the use of a technique of flash-backs, common in movies. In some instances the pictures are portraits on the wall, which react to words and thoughts of the actors. In other instances the pictures symbolize the thoughts of the actors, or serve as an extension of mood. Occasionally, moving images are used to carry forward the action which could not otherwise be performed on the stage.

This is an experiment combining many different skills, talents and facilities. We hope that this production will contribute to the development of Canadian theatre.

Stephen Ford